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General

AMERICAN PAINTING
1840

ALVAN T. FISHER
THE LAST OF THE TRIBE LEAVING THE HUNTING GROUND OF THEIR FATHERS, c. 1845

1940

STUART DAVIS
ULTRAMARINE, 1943
Lent by The Pennsylvania Academy of the Fine Arts

January 7 - February 6, 1972

DELAWARE ART MUSEUM
Wilmington, Delaware 19806

78 W

WILMINGTON, Delaware: Delaware Art Museum.

1972

FOREWORD

For a period of years and for many reasons the collecting policy of the Delaware Art Museum has been centered mainly in American Painting from about the mid-nineteenth century to the present.

The exhibition "American Painting Since World War II" shown in June and July, 1971 and this exhibition were organized to include important paintings from our own collections and borrowed works to fill in the areas in which our collection is weak. The other purpose of these two exhibitions was to show, for the first time here in Wilmington, a survey of the mainstream of American art history.

We are grateful to the Delaware State Arts Council for the grants which made these two exhibitions possible and to all the generous lenders to the exhibition who are listed elsewhere.

Bruce St. John
Director
Delaware Art Museum

LANDSCAPE

A fascination with the unknown, even the exotic, ran in varying degrees throughout the entire 19th century. Partially it stemmed simply from interest in such unknowns as ancient Egypt, contemporary Japan or unexplored Africa and the Americas, and partially from the escape from the uncomfortable realities of a newly industrialized world that idealization of these semi-known foreign places and civilizations could provide. These idealizations took the forms of the preoccupations of the times which fostered them. Witness Rousseau's Noble Savage in the late 18th century seen as the nascent citizen of a hoped for democratic state; the Pre-Raphaelite escape from mid-19th century social injustices into the never-never land of middle ages and its supposed moral grandeur; and even Sax Rohmer's turn of the century villain Dr. Fu Manchu can be seen as an objectification of a growing Western fear of the unknown potential of the East.

Certainly the American painters of the mid-19th century — Durand, Kensett, Bingham, Fisher and Church among them — shared this fascination with the unknown. The earlier of these contented themselves with painting Indians or the Midwest as well as Europe, which was as exotic to many Americans as Africa. Later, an artist like Church would travel from Labrador to Ecuador and to Syria in search of the unknown.

This same interest in the unfamiliar can be seen later in the century in the paintings by Vedder, Cox and Blashfield, but, as in the other subject categories discussed, there were some artists like Inness, who began to view their subjects for their plastic possibilities rather than their pictorial ones. Inness had his day painting the scenic landscapes of America and Italy, but in the later part of his career he, like so many other artists of the last two decades of the century, turned an increasingly analytical eye on his subject.

Lyonel Feininger left this country at the age of 16 and spent much of his life in Germany. While his work is understandably very much in the German cubist style, it contains a Romantic concern with light and atmosphere more like that of American painters like Marin and Burchfield than that of European artists. With Hitler's rise to power in the early 1930's Feininger, like Hofmann and many other European artists came to this country and enriched it with his firsthand knowledge of European art.

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28 X 1976.

ASHER B. DURAND
CLASSICAL LANDSCAPE, c. 1850

GEORGE INNESS
EARLY AUTUMN, 1891

LYONEL FEININGER
POSSENDORF I, 1929
Lent by The Pennsylvania Academy of the Fine Arts

PORTRAITURE

The portrait had traditionally been the steady source of income for artists as there was a constant demand for it. Many towns could support at least one resident portraitist, and many itinerant painters of varying degrees of skill travelled through the less densely populated regions of the country, sometimes working for little more than their keep. Chester Harding, while not strictly an itinerant, worked in Boston, Philadelphia and St. Louis as well as England painting the famous people of his time from Daniel Boone to some of the English royalty. By 1850, though, the demand for portraits began to lessen before the inroads made in it by the rapid growth of photography — a cheaper and more objective way of preserving the family faces. Formal commissioned portraiture like Sargent's was more and more done by the established academician and was generally reserved for the wealthy or the famous. Non-commissioned portraiture, however, was and still is being done. These are the portraits an artist makes to please himself and he need not bow to the patron's demand for a smaller nose or a fresher complexion. He is free to view his sitter in the same way he would view any other subject matter and to the same end — to make a painting rather than an acceptable likeness. The disappearance of patronage and the accompanying freedom (and poverty, to be sure) gave rise to the image of the Bohemian artist popular at the turn of the century. While Eakins could not by any stretch of the imagination be considered a Bohemian, he also found himself doing the non-commissioned portrait and many of his finest paintings are of that variety, including those of his student, Franklin Schenck, and his friend, Dr. Thomas Fenton. The freedom to see the sitter as simply an object to be painted is even more obvious in Arthur B. Carles' portrait. If one could see an exhibition which included his still lifes and abstractions in addition to his portraits, it would be clear that he painted them all from the same point of view and the changes of approach that take place are the slow ones of personal growth as an artist rather than changes of technique governed by subject matter or popular demand.

CHESTER HARDING
SELF-PORTRAIT
Lent by Mr. John E. Jenney

THOMAS EAKINS
FRANKLIN SCHENCK, c. 1900

ARTHUR B. CARLES
HELEN TAYLOR
Lent by The Pennsylvania Academy of the Fine Arts

GENRE PAINTING

Genre painting, the painting of scenes from everyday life, reached a high point of popularity in the middle years of the 19th century. America was a land of highly diverse people with their individual customs, dress and characteristics which were found fascinating by the public. This public was very large indeed and was quite different in its tastes from the aristocratic and sophisticated wealthy who had patronized art in the 18th century and the first part of the 19th. These new patrons were the industrialists and business men made wealthy by the industrial revolution. By and large they were untravelled, unsophisticated people of simple and homely tastes. They were, however, eager for the visual image. Illustrated newspapers made their appearances in numbers in the 1850's and, in the ten years of its existence from 1842 to 1852, the American Art Union distributed 150,000 engravings and 2,400 paintings as lottery prizes to subscribers throughout the country. Eastman Johnson's painting is a good example of genre painting and, although both Whittredge and Homer are better known as landscapists, FARM SCENE and MILKING TIME have elements of genre painting about them.

By the early years of the 20th century, the scene had changed considerably and so, naturally, had the subject of the genre painter. Many people were moving to urban areas with a consequent homogenizing of regional characteristics and diminution of individuality. However, waves of immigrants brought new customs and costumes to the cities of this country and provided curious new subjects for an artist like Jerome Myers. The unique life of the city in the early 20th century commanded the sympathetic attentions of Sloan, Glackens, Shinn and Bellows.

The Armory Show of 1913 was a major dividing point in American art. In it, advanced European ideas of painting were introduced here in a single blow. The next 40 years were spent trying to assimilate its lessons, the primary one of which was that a painting was a painting first and foremost and, as such, had certain laws of composition and color which were more important than the portrayal of any specific subject matter. In the painting by William Glackens this can be sensed in the simplified forms of the figures and a feeling that the artist is detached in his relationship to the subject matter and that his immediate involvement is with the picture he is painting.

EASTMAN JOHNSON
THE OLD UMBRELLA MENDER

JEROME MYERS
EVENING CIRCLE

WILLIAM GLACKENS
THE SODA FOUNTAIN, 1935
Lent by The Pennsylvania Academy of the Fine Arts

STILL LIFE

Whereas the style of 18th and early 19th century American portraitists derived mainly from English painting, and American landscape from Claude Lorrain viewed through English eyes, the style of both still life and genre painting of that era was drawn from Dutch prototypes for the most part. The careful, loving rendering of the colors, shapes and textures of foods and tablewares by artists like Severin Roesen and John F. Francis was the result of direct and humble observation of their luscious subjects. The sophisticated classical organizations of a French still life painter like Chardin were foreign to their thoughts. Relatively little is known about either Roesen or Francis. Before emigrating to this country Roesen worked as a porcelain painter in his native Germany and much of Francis' time was spent as an itinerant portrait painter. Both were, apparently, largely self-taught. This lack of formal training was not unusual among early American artists. By the late 19th century, however, artists like Harnett and Chalfant had made the nearly obligatory trip to Europe for study.

After his initial experience as a silver engraver, Harnett turned to painting and studied at the Pennsylvania Academy and went to Munich at the age of 32. His still lifes, as well as Chalfant's, are derived from Dutch painting, but their intense, almost scientific realism is quite different from the cool objectivity of the earlier artists. In their own way the work of Harnett and Chalfant as well as that of Eakins reflects the great impact empirical science had on both the scholarly and lay minds of the time. Scientific confidence in the object seemed to be conducive to artistic confidence in it. The questioning of this confidence by scientific developments after the turn of the century could be thought of as being reflected in the STILL LIFE — FRUIT BOWL by Hans Hofmann. Much more, of course, is involved in his painting than science. To Hofmann the physical appearance of the still life object ceased to be very important. Using cubist concepts of structure and Matisse's dynamic color, he was more interested in the spatial relations between objects than in the objects themselves.

SEVERIN ROESEN
STILL LIFE WITH FRUIT

JEFFERSON D. CHALFANT
THE OLD VIOLIN, 1888

HANS HOFMANN
STILL LIFE — FRUIT BOWL, 1941

FOREIGN INFLUENCE

Until about 1870 most American artists had either been self-taught or had been taught by artists trained in an essentially English style of painting. Those who made the European tour generally went as mature and relatively successful artists, whose styles were already established. Their purpose was not so much to obtain formal training as to see the works of the old masters in the galleries and to sketch. Economics played a role in this, as few young artists prior to this time could afford to live in Europe long enough to receive formal training. After the Civil War economic conditions had improved enough that the aspiring young artist could be sent to the academies and studios of Europe, and they went in increasingly large numbers. It was to take about 75 years for American artists to complete the challenging, sometimes painful, but necessary mission of absorbing European concepts of art. One of the first European bombshells to burst in this country was brought from Munich by Frank Duveneck. This was a dark, dramatic and broadly painterly style based on the work of Hals and Rubens. Nothing could have been further from the precise, luminous realism of Durand or Homer. William Merritt Chase also painted in the Munich manner early in his career, but later changed his style in accordance with those of the next wave of influence from the continent — Impressionism.

Beginning in the 1890's artists such as Weir, Hassam, Dewing, Twachtman and Tarbell all fell under the spell of Impressionist atmosphere and broken color to some extent. At this point, however, problems arose — problems stemming from gobbling European art too fast without digesting it. Impressionism was the avant-garde painting of the 1880's and was solidly based on the painting that had preceded it. By and large the Americans tried to seize the pinnacle without understanding what supported it and ended up with only the appearance of Impressionism. Most were not prepared to follow the next logical steps into abstraction taken by Cezanne, the Cubists and Matisse. Two more generations were necessary to come to grips successfully with this third wave from Europe.

Stuart Davis, for example, was able to fuse cubist formal concepts with an American sensibility and emerge with a genuine statement of his own. Max Weber as well as Carles, Dove, Hartley, Marin, Maurer, O'Keeffe, Ray and Sheeler were all also able to make a similar fusion between various aspects of European avant-garde painting and their essentially Romantic Americanism. All had either studied in France or Germany, or had come under the firsthand influence of European artists such as Picabia or Stieglitz in this country.

FRANK DUVENECK
MUNICH GIRL

J. ALDEN WEIR
LANDSCAPE AND FARM

MAX WEBER
THE VISIT (A FAMILY REUNION), 1917

Courtesy of The Bernard Danenberg Galleries, Inc.

IDEALIST PAINTING

The term, "Idealist Painting" is intended to mean the kind of painting which symbolizes a concept of spiritual perfection. Durand's painting, LANDSCAPE, A SCENE FROM THANATOPSIS is an excellent example of early 19th century Idealist painting. William Cullen Bryant's poem, "Thanatopsis" places man, the small, at the feet of the great Universal — Nature. This Transcendentalism found expression on all levels of society in the first half of the century, ranging from philosophy and religion to fashions and popular song. A similar state of mind reigned in England and France, but the American version was colored by the wonder we felt at our enormous landscapes and the overwhelming vastness of the newly discovered West.

By the end of the century some artists, like Ryder, turned away from a broad philosophical position and went into themselves to find a personal truth which they could communicate as directly as possible through shape and color. A similar mysticism on the religious level was reflected in the rapid growth of Swedenborgianism, Theosophy and also Spiritualism. The sciences, both physical and social, were challenging fundamentalist religion with questions of evolution and social inequities, and mysticism can be seen as an effort to short-circuit these difficulties by putting the individual into direct contact with some kind of universal being. Turn of the century idealism had another aspect, however. This can be seen in the work of Cox and Saint-Gaudens. In it classically dressed and posed figures were meant to symbolize various moral attributes or virtues. These were intended for public buildings and were for the edification of the public.

Still another approach to idealism can be seen in the work of O'Keeffe, Dove and Sheeler. To them, perfection was to be found in the purity of the abstract structure which they derived from natural or architectural forms. They shared this ideal with such European artists as Mondrian and Kandinsky, but they always related it to some aspect of American life and it never became entirely abstract as did that of the Europeans.

ASHER B. DURAND
LANDSCAPE, A SCENE FROM THANATOPSIS, 1850
Lent by the Metropolitan Museum of Art

ALBERT P. RYDER
BY THE TOMB OF THE PROPHET, after 1882

GEORGIA O'KEEFFE
ABSTRACTION, 1926
Lent by the Whitney Museum of American Art

ACADEMIC PAINTERS

Literally speaking, an academician is simply an artist who has been elected to membership in an academy such as the National Academy of Design or the Royal Academy. But since new members of these academies are elected by vote of the old, the institutions quickly become conservative, if not reactionary, in esthetic outlook. Membership was valued by artists of the 19th and early 20th century because it was a prerequisite to being included in the major exhibitions and the resultant financial success. As a general rule the avant-garde of a given time and place is a small group of artists, usually young, who are rejecting and hence threatening the status of the academy, and, since art history is written in terms of the progression of avant-garde movements, the term academic has taken on a pejorative meaning. Actually, the vast majority of artists working in a given time are academic in the sense that they are working within already defined and understood concepts and are not innovators. In order to understand an avant-garde, one must understand its contemporary academy. J. T. Peele was a member of both the National Academy of Design and the Society of British Artists. His mawkish subject matter and skillful technique are typical of the work of the successful academician of the mid-1800's of whom there were thousands and very few are remembered today.

Edwin Blashfield lived in Paris 14 years and frequently exhibited at the Paris Salons, the French equivalent of the British and American academies. His work is as representative of the French Academy of the 1870's as Peele's is of the earlier British. Its subject matter is mildly titillating, but not challenging. The academician must be discreet while he displays his technical prowess. After his return to America he turned to mural painting, as did Kenyon Cox and many other academic painters in the 1890's and later.

Similar characteristics belong to Robert Brackman's work. Painting a double portrait of the same model seated and clothed and standing and nude is a clever idea, but still the main point is to display the artist's craftsmanship. The features are somewhat generalized and that is the main nod to modernism made in this painting done in 1938.

JOHN THOMAS PEELE
ASLEEP ON DUTY, 1871

EDWIN H. BLASHFIELD
VINTAGE FESTIVAL
Lent by Helen Farr Sloan

ROBERT BRACKMAN
ARRANGEMENT IN
LIFE AND STILL LIFE, 1938

SCULPTURE

The sculptured groups by John Rogers are products unique to the time, place and condition of the last half of the 19th century in this country. They filled two needs. One was the desire, which was quite general, for everyone to have works of art in their homes, and the other was that they should be of subjects and in a style that were pleasing to an aspiring but not overly sophisticated taste. Rogers' style and subjects were quite close to, and doubtless influenced by, contemporary genre painting. The idea of doing genre sculpture, however, was new with him and he furthermore had the knack of being topical. His THE SLAVE AUCTION of 1861 aided the Abolitionist cause and TAKING THE OATH AND DRAWING RATIONS, done in 1865, was appropriate to the reconstruction years. His idea of producing huge editions of his groups at a low price was also new. Some 80,000 plaster casts of his works were produced by his factory between 1860 and 1892, and sold for around 10 or 15 dollars apiece through mail order. He produced many standard genre scenes in addition to his topical ones such as THE VILLAGE SCHOOLMASTER and THE TOWN PUMP.

As in painting, the sculpture of the turn of the century displays an increasing concern with art for art's sake — the beauty of the artist's material in itself rather than its accuracy in reproducing some other substance, and the acceptance of the fact that there are harmonies of form and color possible to art which do not exist in nature. This concept originated in France with Manet in painting, Flaubert in literature and Rodin in sculpture. From Rodin's Impressionist sculpture Charles Grafly learned to love the beauty and ambiguity of light reflected from bronze surfaces apart from the subjects represented.

For William Zorach in the 20th century art for art's sake was no longer an issue, but an accepted fact. Brancusi had shown the way for sculptors, as the Cubists had for painters. Sculptors, however, were bound to the physicality of their medium and it was much more difficult for them to make the transition into abstraction than for painters. Zorach's first stone carving, the head of his daughter, Dahlov, shows this. The head is simplified into rhythmical masses. Impersonal, but still first and foremost a head. It remained for Calder and the British sculptors of the next generation to make the leap into three dimensional abstraction.

ROWLAND ELZEA
Curator of Collections
Delaware Art Museum

JOHN ROGERS
TAKING THE OATH AND DRAWING RATIONS, 1866

CHARLES GRAFLY
AENEAS AND ANCHISES, 1903

WILLIAM ZORACH
HEAD OF DAHLOV, 1920

PAINTINGS

THOMAS HART BENTON (b.1889)
Albert Mumford Lindsay, c. 1909
oil on canvas, 79 x 40
Loan by Mrs. John Van Brunt, Jr.

MILTON AVERY (1893-1965)
Ox Cart-Blue Sea, 1943
oil on canvas, 32 x 44
Lent by The Pennsylvania Academy of the Fine Arts

GEORGE BELLOWS (1882-1925)
North River, 1906
oil on canvas, 32¾ x 42¾
Lent by The Pennsylvania Academy of the Fine Arts

THOMAS HART BENTON (b.1889)
Martha's Vineyard, 1925
oil on canvas 15⅞ x 20⅛
Long Term loan from the Whitney Museum of American Art

GEORGE CALEB BINGHAM (1811-1879)
Men Launching a Boat
oil on canvas, 18 x 22¾
Lent by Mr. and Mrs. Caleb R. Layton, 3rd

ISABEL BISHOP (b. 1902)
Dante and Virgil in Union Square, 1932
oil on canvas, 27 x 32
Delaware Art Museum, Gift of the Friends of Art

Young Woman
oil on pressed masonite, 30¼ x 22¼
Lent by The Pennsylvania Academy of the Fine Arts

RALPH A. BLAKELOCK (1847-1919)
Fishing Pond, c. 1880
oil on canvas, 11½ x 9¾
Delaware Art Museum, Gift of the Friends of Art

Indian Camp
oil on canvas, 13¾ x 22
Lent by Mrs. Titus C. Geesey

EDWIN H. BLASHFIELD (1848-1936)
Vintage Festival
oil on canvas, 24 x 18
Lent by Helen Farr Sloan

ROBERT BRACKMAN (b. 1898)
Arrangement in Life and Still Life, 1938
oil on canvas, 50 x 41
Delaware Art Museum, Special Purchase Fund

CHARLES BURCHFIELD (1893-1967)
March, 1923-28
tempera on illustration board, 29¼ x 42
Delaware Art Museum, Bequest of John L. Sexton

ARTHUR B. CARLES (1882-1952)
Portrait of Helen Taylor
oil on canvas, 65 x 43¼
Lent by The Pennsylvania Academy of the Fine Arts

MARY CASSATT (1845-1926)
Maternal Caress, 1896
oil on canvas, 15⅝ x 21½
Lent by the Philadelphia Museum of Art, Bequest of Aaron E. Carpenter

JEFFERSON D. CHALFANT (1856-1931)
The Old Violin, 1888
oil on panel, 40 x 31
Delaware Art Museum, [illegible] Fund

WILLIAM MERRITT CHASE (1849-1916)
Little Red Riding Hood c. 1891
oil on canvas, 20 x 16
Delaware Art Museum, Gift of the Studio Group

FREDERICK E. CHURCH (1826-1900)
South American Landscape, 1873
oil on canvas, 31 x 48¼
Delaware Art Museum, Gift of the Friends of Art

KENYON COX (1856-1919)
Untitled, 1916
oil on canvas, 14 x 22
Lent by Helen Farr Sloan

ARTHUR B. DAVIES (1862-1928)
August Evening, c. 1910
oil on canvas, 12¼ x 18¼
Delaware Art Museum, Special Purchase Fund

STUART DAVIS (1894-1964)
Ultramarine, 1943
oil on canvas, 20 x 40
Lent by The Pennsylvania Academy of the Fine Arts

THOMAS DEWING (1885-1938)
Young Girl Seated, 1896
oil on canvas, 20⅛ x 16⅛
Lent by the National Collection of Fine Arts, Smithsonian Institution

ARTHUR G. DOVE (1880-1946)
Plant Forms, 1915
pastel on canvas, 17¼ x 23⅞
Lent by the Whitney Museum of American Art, New York
Gift of Mr. and Mrs. Roy R. Neuberger

ASHER B. DURAND (1796-1886)
Classical Landscape, c. 1850
oil on canvas, 15 x 20¾
Delaware Art Museum, Gift of Titus Geesey

Landscape — Scene from Thanatopsis, 1850
oil on canvas, 39½ x 61
Lent by the Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1911

FRANK DUVENECK (1848-1919)
Munich Girl
oil on canvas, 19½ x 16⅛
Delaware Art Museum, Special Purchase Fund

THOMAS EAKINS (1844-1916)
Franklin L. Schenck, c. 1880
oil on canvas, 24 x 20
Delaware Art Museum, Bequest of Mrs. Robert Wheelwright

Dr. Thomas Fenton, c. 1905
oil on canvas, 60 x 30
Delaware Art Museum, Gift of the Friends of Art

LYONEL FEININGER (1871-1956)
Possendorf I, 1929
oil on canvas, 30½ x 38½
Lent by The Pennsylvania Academy of the Fine Arts

ALVAN T. FISHER (1792-1863)
The Remnant of the Tribe Leaving the Hunting Ground of their Fathers, c. 1845
oil on canvas, 36 x 48
Delaware Art Museum, Gift of the Friends of Art

JOHN F. FRANCIS (1808-1886)
Still Life With Grapes and Peaches, c. 1845
oil on canvas, 10½ x 13½
Delaware Art Museum, Gift in memory of Mrs. Grace Brereton Sturtevant

WILLIAM GLACKENS (1870-1938)
Boys Sliding, c. 1900
oil on canvas, 25 x 29⅞
Delaware Art Museum, Gift of the Friends of Art

The Soda Fountain, 1935
oil on canvas, 48 x 36
Lent by The Pennsylvania Academy of the Fine Arts

JAMES HAMILTON (1819-1878)
A Fresh Breeze, 1856
oil on canvas, 20 x 30
Delaware Art Museum, Gift of J. Bruce Bredin

CHESTER HARDING (1792-1866)
Self Portrait
oil on canvas, 27 x 19½
Lent by John K. Jenney

WILLIAM HARNETT (1848-1892)
Still Life — Five Dollar Bill, 1877
oil on canvas, 8 x 12⅛
Lent by the Philadelphia Museum of Art, Alex Simpson, Jr. Collection

MARSDEN HARTLEY (1877-1943)
Landscape, New Mexico, c. 1922
oil on canvas, 19¼ x 28⅞
Delaware Art Museum, Special Purchase Fund

CHILDE HASSAM (1859-1935)
Spring Planting, 1923
oil on canvas, 25 x 30
Lent by Mrs. Titus C. Geesey

MARTIN JOHNSON HEADE (1819-1904)
Oranges and Orange Blossom, c. 1865
oil on canvas, 12 x 20
Lent by Mr. and Mrs. George M. LeClerc

ROBERT HENRI (1865-1929)
Little Girl of the Southwest, 1917
oil on canvas, 24 x 20
Delaware Art Museum, Special Purchase Fund

HANS HOFMANN (1880-1966)
Still Life — Fruit Bowl, 1941
casein on plywood, 35 x 25
Delaware Art Museum, Special Purchase Fund

WINSLOW HOMER (1836-1910)
Milking Time, 1875
oil on canvas, 24 x 38½
Delaware Art Museum, Gift of the Friends of Art

Nassau
watercolor on paper, 14¾ x 21
Lent by Mr. and Mrs. John R. Flaherty

EDWARD HOPPER (1882-1967)
Summertime, 1943
oil on canvas, 29⅛ x 44
Delaware Art Museum, Gift of Dora Sexton Brown

GEORGE INNESS (1825-1894)
Early Autumn, 1891
oil on canvas, 30 x 45
Delaware Art Museum, Gift of the Friends of Art

EASTMAN JOHNSON (1824-1906)
The Old Umbrella Mender
pastel on paper, 12 x 17¾
Delaware Art Museum, Special Purchase Fund

JOHN F. KENSETT (1818-1872)
Rocky Headland with Sea Coast
oil on panel, 12 x 22
Delaware Art Museum, Special Purchase Fund

WALT KUHN (1877-1949)
Clown with Folded Arms, 1944
oil on canvas, 30 x 25
Lent by The Pennsylvania Academy of the Fine Arts

ERNEST LAWSON (1873-1939)
High Bridge
oil on canvas, 24½ x 29½
Delaware Art Museum, Gift of the Friends of Art

GEORGE LUKS (1867-1933)
Peggy Riordan
oil on canvas, 30 x 26
Delaware Art Museum, Gift of the Friends of Art

JOHN MARIN (1872-1953)
St. Paul's, Lower Manhattan, 1912
watercolor on paper, 18 x 14½
Delaware Art Museum, Gift of John L. McHugh

ALFRED MAURER (1868-1932)
Vase of Flowers
oil and tempera on gesso board, 30 x 20
Lent by The Pennsylvania Academy of the Fine Arts

JEROME MYERS (1867-1940)
Evening Circle
oil on canvas, 25 x 30
Delaware Art Museum, Gift of the Friends of Art

GEORGIA O'KEEFFE (b. 1887)
Abstraction, 1926
oil on canvas, 30 x 18
Lent by the Whitney Museum of American Art, New York

JOHN THOMAS PEELE (1822-1897)
Asleep on Duty, 1871
oil on canvas, 46 x 35½
Delaware Art Museum, Gift of Jane R. Worth, Charles F. Richards and Robert H. Richards, Jr. in memory of Robert H. and Lydia H. Richards

HORACE PIPPIN (1888-1946)
John Brown Going to his Hanging, 1942
oil on canvas, 24 x 30
Lent by The Pennsylvania Academy of the Fine Arts

MAURICE PRENDERGAST (1859-1924)
Seashore-Italy
watercolor on paper, 13¼ x 19¼
Delaware Art Museum, Gift of Titus Geesey

MAN RAY (b. 1890)
Still Life, 1915
oil on cardboard, 18⅝ x 12¼
Lent by the Philadelphia Museum of Art, A. E. Gallatin Collection

SEVERIN ROESEN (?-about 1871)
Still Life with Fruit
oil on canvas, 34 x 44
Delaware Art Museum, Acquired through the bequest of Miss Ellen Bachelor

ALBERT PINKHAM RYDER (1847-1917)
By the Tomb of the Prophet, after 1882
oil on wood panel, 5 3/16 x 11 7/16
Delaware Art Museum, Acquired through the bequest of George I. Seney

JOHN SINGER SARGENT (1856-1925)
Mrs. J. William White, 1903
oil on canvas, 30 x 25
Lent by the Commissioners of Fairmount Park, Mrs. J. William White Collection, Courtesy of the Philadelphia Museum of Art

CHARLES SHEELER (1883-1965)
Cactus, 1931
oil on canvas, 45⅛ x 30
Lent by the Philadelphia Museum of Art, Louise and Walter Arensberg Collection

EVERETT SHINN (1876-1953)
Backstage Scene, 1900
pastel and watercolor on illustration board, 8 3/16 x 13⅛
Delaware Art Museum, Special Purchase Fund

JOHN SLOAN (1871-1951)
Path through Rocks and Bushes, Gloucester, 1914
oil on canvas, 20 x 24
Delaware Art Museum, Gift of Mrs. John Sloan

RAPHAEL SOYER (b. 1899)
Disorder
oil on canvas, 36 x 25
Lent by The Pennsylvania Academy of the Fine Arts

HENRY O. TANNER (1859-1937)
Nicodemus, 1899
oil on canvas, 34 x 40
Lent by The Pennsylvania Academy of the Fine Arts

EDMUND C. TARBELL (1862-1936)
Girl Writing, 1917
oil on canvas, 31¾ x 35½
Lent by the Philadelphia Museum of Art, Alex Simpson, Jr. Collection

JOHN HENRY TWACHTMAN (1853-1902)
Sea Scene, 1873
oil on canvas, 27½ x 33¼
Delaware Art Museum, Special Purchase Fund

ELIHU VEDDER (1836-1923)
The Sphinx, 1890
oil on canvas, 20 x 15
Lent by Dr. and Mrs. Edgar P. Richardson

MAX WEBER (1881-1961)
The Visit (A Family Reunion), 1917
oil on board, 36⅛ x 30¼
Courtesy of Bernard Danenberg Galleries, Inc.

J. ALDEN WEIR (1852-1919)
Landscape and Farm
oil on canvas, 22 x 27
Delaware Art Museum, Gift of the Friends of Art

WORTHINGTON WHITTREDGE (1820-1910)
Farm Scene, c. 1888
oil on canvas, 13 x 22
Lent anonymously

SCULPTURE

ALEXANDER ARCHIPENKO (1887-1964)
Seated Woman
terracotta, 20 x 8 x 4½
Delaware Art Museum, Special Purchase Fund

CHARLES GRAFLY (1862-1929)
Aeneas and Anchises, 1893
bronze, 27 x 11 x 14
Delaware Art Museum, Gift of Dorothy Grafly

PAUL MANSHIP (1885-1966)
Europa and the Bull, 1924
bronze, 10⅛ x 12⅞ x 7⅛
Delaware Art Museum, Gift of Thos C. Gosney

FREDERIC REMINGTON (1861-1909)
The Rattler, 1905
bronze, 22¾ x 17 x 11
Lent by Mr. and Mrs. Carter A. Grafflin, II

JOHN ROGERS (1829-1904)
Taking the Oath and Drawing Rations, 1865
plaster, 22 x 13½ x 10
Delaware Art Museum, Bequest of Joseph Bascroft

AUGUSTUS SAINT-GAUDENS (1848-1907)
Victory, c. 1900
bronze, 42 x 23 x 35
Lent by the University of Delaware

WILLIAM ZORACH (1887-1966)
Head of Dahlov, 1920
Italian marble, 15 x 11½ x 11½
Delaware Art Museum, Bequest of Mrs. Robert Wheelwright